

THE JOURNAL



OF THE
PACIFIC COAST NUMISMATIC SOCIETY

Issue Number Two

January 1985

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>>>>> CALENDAR OF P.C.N.S. COMING EVENTS <<<<<

January 30, 1985, Wednesday, 8:00pm
P.C.N.S. Monthly Meeting
Topic: U.S. Type Coins- Quarters to Dollars
ANA slide show with a talk by David Lange.

February 16, 1985, Saturday.
Annual planning meeting for Officers & Board.
Contact President Osmyrn Stout for details.

February 27, 1985, Wednesday, 8:00pm.
P.C.N.S. Monthly Meeting
Topic: U.S. Fractional Currency.
Presentation to be given by Don T. Thrall.

March 27, 1985, Wednesday, 8:00pm.
P.C.N.S. Monthly Meeting
Topic: U.S. Cent Varieties of 1794.
Slide show and talk by Carol Fiese.

April 24, 1985: Papers Contest Deadline.
Rules printed in this issue.

MESSAGE FROM THE PRESIDENT

by Osmyn Stout
President of P.C.N.S.

Members and friends of P.C.N.S. have been vaguely aware for many years that a vast backlog of numismatic research papers have been gathering in our files. A few have seen the light of day by being edited, altered, compressed, abbreviated, or just published as is in various issues of CALCOIN NEWS, the quarterly magazine of the California State Numismatic Association.

Many have not been appropriate in composition for publication. Some had no pictures, charts or illustrations to fill out what had been written. A few were far too long. Quality was always present in one form or another. An occasional paper was picked for publication by another numismatic publication.

During the past year, under the guidance of O. L. Wallis, a past president of the P.C.N.S., a set of guidelines was developed for our annual papers contest. This provided some structure for reducing the numismatic research to the written word. The results of the 1984 competition were released at our December meeting. A preliminary survey of the papers submitted revealed an improvement in thrust and dimension. Time will tell about quality. We hope that all will ultimately be published.

The guidelines were included on the last page of the October 1984 issue of THE JOURNAL. They were approved by the Board of Governors and officers of the Society. All who are preparing some kind of numismatic research for the society are urged to be familiar with these guidelines. Experience may prompt some minor changes, but the basic precepts will remain.

It is hoped that other publications will welcome our papers. We will endeavor to assist the authors to have their efforts republished elsewhere. We will request that some acknowledgement be given to the Pacific Coast Numismatic Society and THE JOURNAL. Full credit should go to the author alone for the research.

I am proud of the work of many people which went into the emergence of our first issue. See our masthead and list of officers along with the publications committee. Each of those identified had something to do with it. Many members volunteered freely of their time. I am particularly grateful to Stephen M. Huston, THE JOURNAL editor, the person who put it all together.

Improvements in format will be noticed as time goes along. Suggestions are welcomed. We are all looking forward to seeing those papers which have been dormant in our files for many years. The future is a challenge to the very best in each of us.



THE MAGNIFICENT 1794 STARRED REVERSE CENT

by Carol M. Fiese

During the year 1794, a great gift was bestowed upon American Numismatics, a gift which would not be revealed until the year 1877. This beautiful and mysterious cent variety was discovered by Henry C. Chapman. When he examined the discovery piece he exclaimed, "here is a die with minute stars on the reverse."

What a discovery it was, for this cent did not merely have stars on its reverse, but exactly 94 stars, which corresponds to the cent's year of issue, 1794. Was this to commemorate the year 1794, or was it just by chance that there are exactly 94 stars on the cent's reverse? Why was such a cent made? Who would take the pains to place these little stars between each reverse denticle?

It is anyone's guess. Some say the variety is simply a pattern issue, but others have different ideas about its origin. Never the less, it remains a great numismatic secret.



Photos by Del Bland

Today there are between 31 and 45 specimens known of the starred reverse cent. It is indeed rare, but not the rarest of the 67 varieties of the 1794 U.S. cent. However, due to the publicity of this coin and the fact that it is listed in the "Red Book" as a type coin, it is the most expensive 1794 variety. In 1983, the finest known starred reverse cent, in extremely fine condition, was sold. Its price . . . \$50,000!

It is unfortunate there are not more starred reverse cents in existence so more people could have the privilege to see or own them. This cent is such a beautiful coin - so finely executed. Its obverse depicts a youthful representation of Miss Liberty. Thus the obverse is known to cent collectors as the "Young Head," and, of course, we know about its reverse. To view an example of the 1794 starred reverse cent is to experience the ultimate coin - the ultimate coin with a mystical aura.



THE COINAGE OF PHILIP II OF MACEDONIA

by William D. Henry

(Editor's Note: This article was the First Prize winner in the 1984 PCNS Papers Contest, and received highly favorable comments from the individual judges.)

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The entire world praises the exploits and the vast territorial conquests of Alexander the Great. However, were it not for the brilliant accomplishments of his father, King Philip II of Macedonia, Alexander would have ruled only a small kingdom of unruly tribes far to the north of mainland Greece.

Philip started his reign in 359 B.C. upon the assassination of his brother, King Perdikkas III. It was necessary for Philip to have the support of Athens for his orderly succession to the throne. In order to gain this approval, Philip withdrew the Macedonian garrison from the city of Amphipolis, and it reverted to its original status as an Athenian colony. Athens withdrew its support from Philip's principal contender, but Philip's kingdom was reduced to the capitol city of Pella, its adjacent plains, and the neighboring highlands.



Bronze coin of Philip II
Showing Apollo head and youth on horseback.

Without Amphipolis and its rich mining district of Mount Pangaeus, Philip had only the Pella minting facility to produce his first coinages. These first issues were silver tetradrachms, produced on a weight standard of 14.4 grams. These coins not only supplied a medium of exchange, but they proclaimed and advertised Philip's sovereignty. The obverses were the laureated profile of Zeus facing right, and the reverses had the king with his right arm raised while riding a horse prancing to the left. The

didachms of 7.2 grams and the drachms at 3.6 grams were also denominations of this issue and had the same fabric and style.

With his throne secure, Philip first reorganized, trained and strengthened his military forces. He then played the part of a diplomat, made alliances with neighboring countries, bolstered his cavalry with the superb horses from adjacent Thessaly, and then took the field to recapture Amphipolis. Athens had failed to garrison the city during the previous two years, and, in 357 B.C., Philip took complete control of the rich silver and gold resources of that region without a struggle.



Silver Tetradrachm of Philip II
Showing head of Zeus and youth on horseback.

The central mining town of Crenides was renamed Philippi, and soon Philip was taking the silver from Mount Pangaeus and striking coins at Pella and at the new royal mint at Amphipolis. Increased production from both mints was required to finance Philip's expanding territories and military might. Both mints continued to strike the Zeus and king-on-horseback types for another nine years. During this period Philip molded and developed Macedonia from a backward and unrecognized state into a dynamic force controlling the entire area from the Hellespont to Thermopylae. Robust by nature and with a vigorous lifestyle, Philip emerged during the first eleven years of his reign as a fearless foe and the rising star of Hellas' leading Amphictyonic Council.

When one of Philip's horses was victorious in the Olympic Games, Philip commemorated the event in 348 B.C. by ordering the reverse of his coins to be changed. The king on horseback was changed to that of a naked youth holding a palm branch of victory astride a horse prancing to the right. This was Philip's proclamation to the world that Macedonia had attained a new status and dimension.

This reverse was used on both silver and bronze issues from both the Pella and Amphipolis mints. Silver denominations included the tetradrachm, didrachm, drachm, hemidrachm, fifth and tenth

staters. The obverses included the profiles of the heads of Zeus, Heracles, and Apollo. A great many sequence marks have been recorded in this series for both the silver and the bronze issues in the name of Philip II of Macedonia.

It should be noted that no gold coins were struck by Philip at either of his two mints during the first fourteen to sixteen years of his reign. No previous king of Macedon had ever used gold for coinage even though gold was available to them through normal trading channels in exchange for their grain and herds of cattle and horses. In fact, this metal was rarely used for coinage by any of the Greek city-states up to that time.

About 345-343 B.C., however, Philip began striking some gold staters of about 8.6 grams. These became known as "Philipics" and established a twelve-to-one ratio between gold and silver. These first gold staters had the profile of Apollo's head facing right on their obverse. The reverse shows a charioteer goading forward a galloping biga driven to the right.

Two factors seem to have influenced the decision to introduce gold coinage at that time. The first and most pressing was Philip's need for large sums to finance his expanding empire and to establish a reserve for his dream of future Asiatic conquest. He met this need by introducing the more valuable gold currency and by increasing greatly his production of the silver issues.

The second factor was his intense desire to compete monetarily with the well known and highly regarded gold coins of his sworn enemy, the Persian Empire. The gold "darics" and the silver "siglois" of Darius, the so-called "Great King" of the Persians, were being challenged for the first time by western coinage of Macedonian origin.

In the summer of 338 B.C., Philip met and defeated the combined forces of Athens and Thebes in the decisive battle of Chaeronea on the plains of Boeotia. With this victory he became the undisputed leader of all Hellas. During the following year the entire military and naval might of Greece were united in the selection of Philip II of Macedonia as the leader of the League at Corinth with the avowed purpose of freeing the Greek colonies on the Ionian coast of Asia Minor from their domination by the Persian Empire.

Philip did not live to fulfill his dream of Persian conquest, for he was assassinated in the year 336 B.C. Philip's coins continued to be struck long after his death. The Pella mint continued striking Philip's coins until 310 B.C., and the Amphipolis mint

continued until about 294 B.C. Thus, Alexander the Great, through the achievements of his father, Philip II, was handed the financial, political, and military means so necessary for the accomplishment of his world-acclaimed exploits.

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Photos by Stephen Huston

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CHINESE GOLD COINS OF DOUBTFUL ORIGIN AND BOGUS CONCOCTIONS

by Eduard Kann

(Ed. Note: This is Part IIa of a three-part series on Chinese Gold by Eduard Kann. Part I appeared in Issue 1 and Parts IIb & III will appear in coming issues of The Journal.)

There exist numerous fabrications of Chinese gold coins made by forgers, who either imitated existing silver coinage in gold or else invented gold coins of their own designs.

Some of these "creations" are mentioned here more as a warning and not for the purpose of perpetuating their existence or acceptance by collectors. The following is already incomplete because the nefarious practices of professional swindlers never terminate.

(a) A set of Szechuan gold coins, produced in about 1920. These measure 19mm in diameter; their thickness averages 1mm; the weight of each piece is $3\frac{1}{2}$ grams. Each of these pieces displays the effigy of an important personage, namely: the Empress-dowager, the Emperor Kuang-hsu, the boy Emperor Hsuan-tung, President Yuan Shih-kai (in imperial robes) and President Feng Kuo-chang.

(b) During the first year of the Republic (1912), there appeared on the Shanghai market some well-finished gold medallions in three different designs. One of them depicted a fourteen-armed female image. They are 49mm in diameter, with a thickness of $5\frac{1}{2}$ mm, and are purported to have been issued in 1869 and then to have represented 50 taels each in silver. These medallions were alleged to have been made for presentation at auspicious occasions by the Manchu rulers to the highest officials only. Actually the existence of the medallions is due to the inordinately greedy plans of a Shanghai foreigner, who had induced some officials of the Hangchow mint to strike a few sets for his private account. These were palmed off to unwary numismatists or wealthy curio collectors at ridiculously high prices.

(c) There exists a series of four gold pieces, said to have been made in Yunnan province in honor of the Emperor Hsuan-tung. The largest of these is about the size of a Chinese silver dollar, while the smallest of the set of four is the size of a 20-cent piece in silver. On the obverse of these is seen, within a linear circle, the Chinese dragon, while the outer ring is filled with inscriptions in Manchu and Chinese characters. The reverse depicts a Chinese child, once again the unfortunate boy-emperor, Pu-yi, "ruling" under the dynastic title of Hsuan-tung, in native holiday robes.

(to be continued in the next issue)

TYPE VERSUS VARIETY -

UNDERSTANDING THE CONCEPT AND PRACTICE OF HUBBING

by David W. Lange, NLG

Not long ago, a fair amount of editorial and advertising space was devoted to the various types and varieties of 1982 cents. Not so frequently discussed, however, is what these two terms actually mean. In numismatic tradition, the word "type" is used to describe a particular design or grouping of design elements. This may apply to a single denomination or, in some cases, to several. For example, coins of the "Barber" type include the dime, quarter dollar, and half dollar. Although the placement of supporting elements such as stars or legends may vary from one denomination to another, each coin bears what is essentially the same portrait of Liberty. On the other hand, knowledgeable numismatists attempt to restrict useage of the term "variety" to variations within a given design type and denomination. This is most clearly illustrated in the earlier series of United States coins when die preparation was still performed largely, or even entirely, by hand. While all cents dated 1808 through 1814 are of the Classic Head type, numerous varieties exist due to the differences in the placement and styling of the date, stars, legends and so forth. When damage, wear, or further tooling create more than one state of a single die, such variations are described as sub-varieties.

If the subject were no more complex than this, then perhaps a universal acceptance and understanding of the terms "type" and "variety" could be achieved. However, the manner in which modern coins are manufactured has resulted in an additional factor which is more difficult to define. Dies for coining are generated from a hub. A hub is an image of the die in relief. Unlike the reverse-reading die, a hub is a right-reading image of the finished coin. A "master hub" is a mechanically reduced re-creation of the sculptor's model. As its name implies, the master hub is the standard source for all dies of a given type and denomination. It typically features all elements of the coining die with the exception of the mintmark. Ideally, the same master hub is employed from year to year until the design type is superseded by another.

In practice, however, the tremendous number of dies needed to produce the billions of coins struck annually by the United States Mint has greatly reduced the useful life of a master hub.



1909-1968 Lincoln Hub in 1968
as seen on the 1968-S Proof Cent

The need to occasionally replace one master hub with another has given numismatists a third concept to define. Thus, the word "type" is used not only to distinguish between coins of different designs, but also to identify coins having the same design type but exhibiting evidence of distinctive master hubs. It is the existence of such "hub types" which complicates our thinking with respect to the terms "type" and "variety."

The use of more than a single master hub for a given series of coins is not a new phenomenon. It is nearly as old as the practice of hubbing itself. In the past, however, the introduction of a new master hub for a series seems to have been effected as much for aesthetic reasons as for any other. This idea is supported by the fact that such changes usually occurred simultaneously in several series. The years 1858 to 1860 saw a flurry of hub changes affecting most of the silver series and a number of the gold series as well. Across the board changes appeared in the Barber silver series during the years 1900-01.

In more recent years, the introduction of a new master hub has been preceded by noticeable deterioration in the old hub. The most obvious example which comes to mind is the Lincoln Cent. The original master hub for the obverse was created in 1909 as a slightly modified reduction of Victor D. Brenner's sculpted model. It began showing signs of aging as early as 1920 yet was called upon to serve year after year. When the reverse hub was



The New Lincoln Hub of 1969
as seen on the 1969-S Proof Cent
Notice the detail in the beard.

replaced in 1959 by a new type featuring the Lincoln Memorial, the original obverse hub was retained despite its exhibiting extreme signs of wear. Repeated diesinking over fifty years had caused it to spread radically so that the motto IN GOD WE TRUST came close to touching the rim on struck coins.

The sudden and severe coin shortage of the early 1960s and the resulting step-up in production accelerated this trend. Problems with the new cupro-nickel clad coins further delayed a solution to the Lincoln Cent problem until 1968. By this time, Lincoln's beard had become more symptomatic of acromegaly than of whiskers. This was painfully evident on the Mint's newly restored proof cents, which were every bit as indistinct as those struck for circulation. The following year revealed a new master hub for the obverse, much sharper than its predecessor and more attractively proportioned. Since 1969, the obverse of the Lincoln Cent has been replaced twice. The Type 2 or "Small Date" cent of 1982 is nothing more than the manifestation of this practice. Only because this particular change occurred in tandem with an unrelated change in composition and in midyear, resulting in two types with the same date, has it received so much attention. Previous changes have appeared at the beginning of a year's production and have garnered only passing notice.

To more fully understand the significance of hubbing in the

manufacture of United States coins it is helpful to examine the technology which preceded it. Prior to the establishment of a federal mint in 1792, dies for coining were made in a manner which varied little from the methods employed by the ancients. Although the basic shape of the die could now be turned on a lathe, the design still had to be cut intaglio on the face of the die using simple hand tools such as chisels, punches and gravers. This resulted in no two dies being alike with the variations frequently being quite considerable. This was true also of the earliest federal dies but with the exception of one refinement. Engravers of the United State Mint are known to have worked from pencil drawings of the accepted design. In order to achieve greater accuracy of reproduction, the engraver would coat the polished face of the die with wax and then transfer the drawing onto it by rubbing. Using the transferred image as a guide, the engraver then traced it with a sharpened tool. When the wax was removed, a fine outline of the design remained to aid the engraver in his initial cutting. The half cent dies of 1793 were almost certainly made in the manner, as were most of the one cent dies. However imperfect it may have been, this technique gave some semblance of uniformity to the goddess Liberty's features.

A further refinement in the preparation of dies was developed shortly thereafter. The Liberty Cap Cents of 1793 appear to have been the first United States coins struck from hubbed dies. Working from a sculpted model or a drawing, the engraver cut a master die in softened steel. After being hardened, this was used to raise a hub from which working dies were sunk. The hub for the obverse of the cent consisted of only the naked bust of Liberty and the pileus she bears at the end of a pole. After a die had been sunk from this hub, peripheral elements such as the date, motto and the beaded border were added by hand using punches. The reason for not hubbing the obverse in its entirety relates to the frequent die failures experienced by the Mint in its use of poor quality steel. While it makes for interesting reading, this particular aspect of die preparation is beyond the scope of the present study, and an account of it may be found in Taxay's The U.S. Mint and Coinage.

Each step in the preparation of dies required a working relationship between the engraving staff and the coining department, the latter being responsible for the actual forging, turning and heat treating of the steel stock. Before a master die could be cut, the die stock first had to be annealed, or softened. This involved heating it to a point slightly above its critical temperature, this being the temperature at which the steel's soft pearlitic structure is transformed into austenite, a solid solution structure. This achieved, the die stock was then allowed to

slowly cool in air. If the procedure had been followed correctly, the die stock was now free of the stresses which accumulate during the forging and turning operations and had become more receptive to cutting.

The engraver then cut the central devices of the design into the die stock using the procedure described above. Before any attempt could be made to raise a hub, the master die had to be returned to the oven for hardening. As in annealing, they began with raising its temperature to above the critical limit, at which point carbide is dissolved entirely in ferrite. This again results in a completely austenitic structure. The die was then quickly submerged in water as the coiner listened carefully to the sound emanating from the steel as it cooled. A bubbling or hissing sound indicated that the treatment had been a success, while a piping sound revealed the presence of a crack in the die. In modern practice, such cracking is avoided by tempering the steel immediately upon cooling. This safeguard was apparently unknown in the 1790s.

Remarkably, no further advances were made in the technology of diesinking for more than forty years. While the practice of partial hubbing was extended to include all denominations by 1796, the engraver was still very much the master of his craft. The spreading of the Industrial Revolution brought advances in the development of steel alloys, and the Mint was to profit from this in the greater durability of its dies. However, there was no similar improvement in the method of their manufacture. While each die could be expected to have a greater useful life, it still took just as long to prepare. Additionally, the dies of any particular denomination and series continued to lack the uniformity so desirable in the prevention of counterfeiting.

A fateful step was taken in 1833 when Mint Director Samuel Moore elected to send an emissary to Europe to observe and report on the latest minting technology being employed there. His choice for the position was assistant assayer, later to be chief coiner, Franklin Peale. With the Mint's personnel then engaged in relocating to a larger facility, it seemed appropriate to Moore that a new mint should have the newest equipment. Upon Peale's return in 1835, Moore's successor, Dr. Robert M. Patterson, saw to it that the Mint acquired what was certainly the most innovative piece of machinery observed in Europe. This was the reducing pantograph, or portrait lathe.

This device permitted an artist to sculpt an oversize model of the accepted design and then mechanically reproduce its features on the face of a steel hub stock in any desired scale. It did

this through the application of a lever, hinged at one end while at the other end a tracer was fixed. A graver was mounted between these extremes in such a manner that it could be slid along the length of the lever. The tracer faced a relief casting in metal of the artist's model, while the graver faced the blank hub stock. After the two points had been brought to the centers of their respective subjects, the casting and the hub stock were set to rotating in the same direction and at an equal rate. Working its way toward the edge of the casting, advancing slightly after each successive rotation, the tracer rose and fell as it read the features of the model, while the graver mimicked its dance along the face of the hub stock. The scale of the reproduction was determined by the distance of the graver and hub stock from the hinged fulcrum. After repeated passes of the tracer over the casting, the hub was nearly completed, only minor retouching with hand tools being needed.

The significance of this technology in the manufacturing of hubs was profound. With the exception of the date and mintmark, all features of the design were now included in the master hub. This permitted the achievement of great uniformity in the finished dies. In addition, the fact that a single model could be reproduced in any desired size made possible the generation of identical hubs for several denominations. However, what was potentially the greatest cause for concern among the Mint's engraving staff was the realization that models could now be prepared by outside artists and transformed into hubs with mechanical precision, greatly diminishing the role of the engraver. This was in fact done as early as 1840, when the Anglo-American sculptor, Robert Ball Hughes, was commissioned to rework Christian Gobrecht's dies for the Seated Liberty silver coins. Ultimately, the threat to the engraving department's monopoly on new designs proved to be more perceived than real as no outside work was accepted after this one instance until the Saint Gaudens gold coins of 1907.

Upon the introduction of the portrait lathe, all subsequent refinements in coining technology during the next seventy years were restricted to the preparation of planchets. The ultimate achievement in die uniformity did not come until the present century. It was in 1905 that the Mint acquired its first Janvier machine, this being a more sophisticated descendant of the original Contamin machine of 1835. This acquisition was made at the expressed desire of President Theodore Roosevelt, who had been told by the sculptor Augustus Saint Gaudens that such a machine was essential in reproducing the high relief models which they had jointly conceived. The principal advantage of this tool over the older was that it permitted a sculptor's models to be reduced

in both diameter and relief, as desired. It was in such a manner that Saint Gaudens' impossibly high relief models for the eagle and double eagle of 1907 were reduced to a contour more practical for production strikings.

Of greatest consequence to numismatists is that the introduction at the United States Mint of the Janvier machine has permitted the complete hubbing of our coinage. Thus, the Saint Gaudens coinage and all new types introduced subsequent to it are in their entirety the work of the sculptor. Each series' master hub now possesses all elements of the finished coin with the exception of the requisite mintmark.

In examining the practice of hubbing and, in particular, the state into which it has evolved, one fact becomes apparent. In continuing to use the term "variety" to describe such phenomena as the 1982 Small Date cent, numismatists are guilty of perpetuating an anachronism. The observable variations which occur in our modern coinage and which result from the use of distinctive hubs may be more properly described as "hub types." The very concept of a variety as applied to the hand cut dies of yesteryear has no place in the study of modern coinage. Such minor deviations from the normal as filled mintmarks and cracked dies fall into the realm of die state and, for the purpose of clarity, should be described as such.

Where does all this leave us? Basically, we are given a set of terms to use as we see fit. However, if we are ever to fully understand the method by which our modern coins are made and to properly identify the nature of any variations which may be observed, we must agree on what these terms mean. Their misuse, when masked by the guise of tradition, threatens to make such a universal understanding an impossibility.

NOTES

1. Lange, David. "Californian Follows Up Barber Dime Story", Coin World, November 12, 1980.
2. Taxay, Don. The U.S. Mint and Coinage. New York, Arco, 1966, pages 83-84.
3. Johnson, Harold V. Manufacturing Processes: Metals and Plastics. Peoria: Charles A. Bennett, 1973.
4. Taxay, page 150.
5. This Janvier machine is presently on display at the Old San Francisco Mint Museum.
6. The United States Mint has announced that, commencing with the coinage of 1985, all proof dies of a given denomination and date will be generated from a master die bearing the S mintmark.

Photos by Stephen Huston

P.C.N.S. 1985 PAPERS CONTEST RULES

Each year PCNS holds an annual papers contest to encourage its members to undertake numismatic research.

The deadline for papers will be April 24, 1985. Authors must be PCNS members and may submit more than one paper, but only one award per author may be given. The papers must be unpublished.

Judging will be accomplished by a panel of no fewer than three numismatists. Judges will consider:

a) Contribution to the study of Numismatics: new research, interpretations, availability of the information to numismatists.

b) Clarity of presentation: organization of information and readability, use of illustrations and appropriate aids, adequacy of citations of other works where appropriate, grammar, spelling and clear communication of information.

c) Interest to other numismatists.

An engraved silver PCNS medal, will be awarded to the author of the winning paper. Authors of the second and third place papers will be awarded engraved bronze medals. Each author who submits a paper will receive a Certificate of Recognition. Awards will be presented at the June Banquet.

Following the awards, the Society will encourage an oral presentation at a monthly meeting based upon the paper. It is hoped that papers may be published in THE JOURNAL.

Length is not to exceed 1500 words, approximately six double-spaced typewritten pages. Illustrations, charts, footnotes, and bibliography are not counted as part of the text. It should be typed, double-spaced, one side, on 8½x11 white paper.

Papers should be submitted with a "title page" containing: title, author's name, mailing address, and phone number. This page will be removed by the Papers Chairman before judging. The first page following the "title page" should contain the title of the paper, but the author's name should not appear on this or other pages.

Illustrations should be accompanied by any necessary text. Quotes must be properly credited. Information taken directly from published works must be indicated in proper footnotes. A bibliography of related works or works used by the author should be included at the end. Plagerism will result in disqualification.

Three copies of the paper, including illustrations, must be received by the Papers Chairman or the Society by April 24, 1985.

A full copy of the rules and guidelines will be sent on request.

Grover Lewis Cagle

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